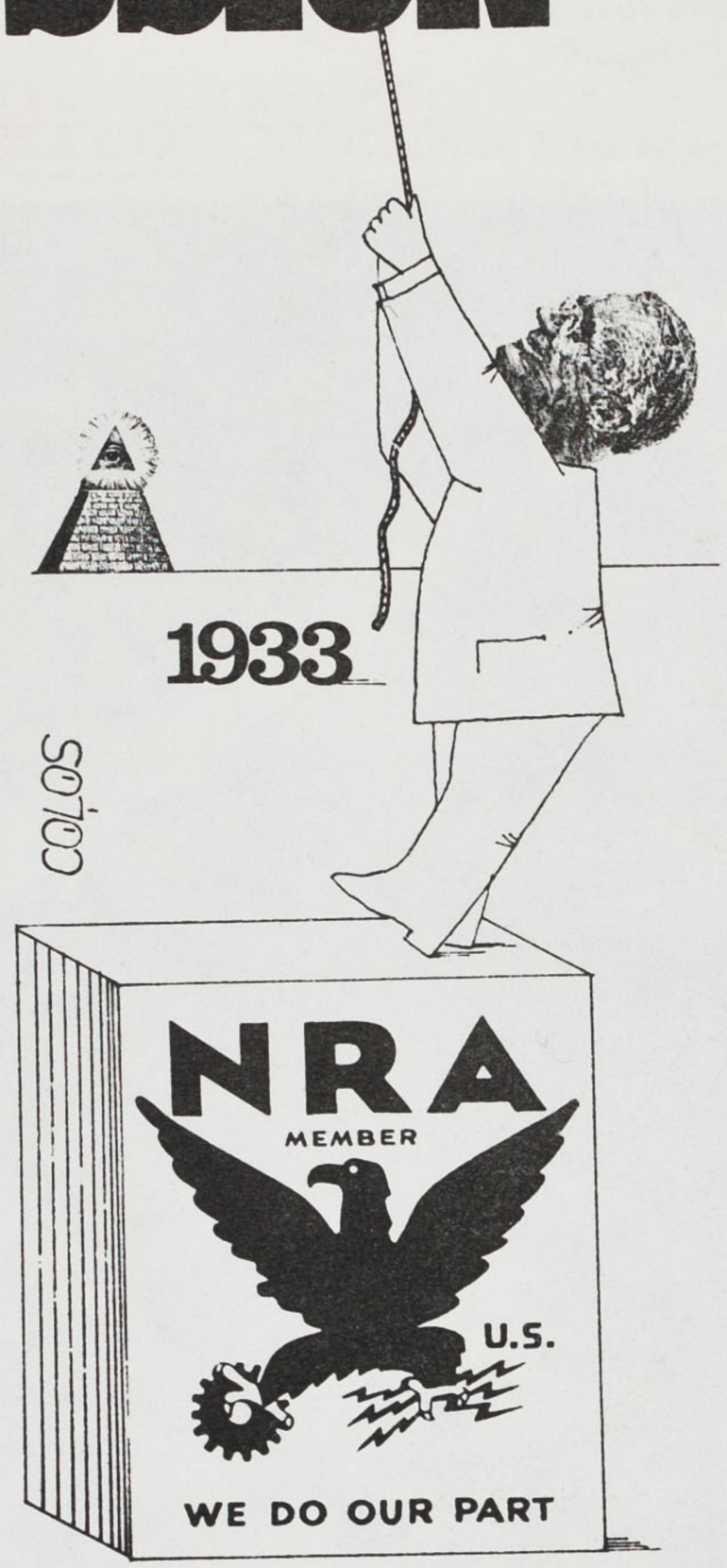
R and B magazine

NUMBER 8
Fall 1971

DEPRESSION



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R&B MAGAZINE (*8*) FALL 1971

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EDITORIAL:

Here we are again. We bet you probably figured that you'd seen the last of R&B Magazine. However, like that old mother-in-law from out of state, we're at your door again. On a more serious note though, we'd like to apologize for being late. There are only two of us that actually put the magazine together. The rest of the names are writers. We don't mean to cry on your shoulder, but with two of us working sometimes, we run into problems that take more than two people to solve. So don't worry, we're still very much alive. As a matter of fact, issue number nine is already compleated. So hang in there, and don't believe all those rumors that are circulating around.

We would like to take this time in introduce a new staff member to our magazine. We are very happy that Chris Martin has accepted the vacancy left by Richard Horlick. Chris has had a background in journalism and English, as well as record collecting, so there should be fewer spelling errors (hopefully).

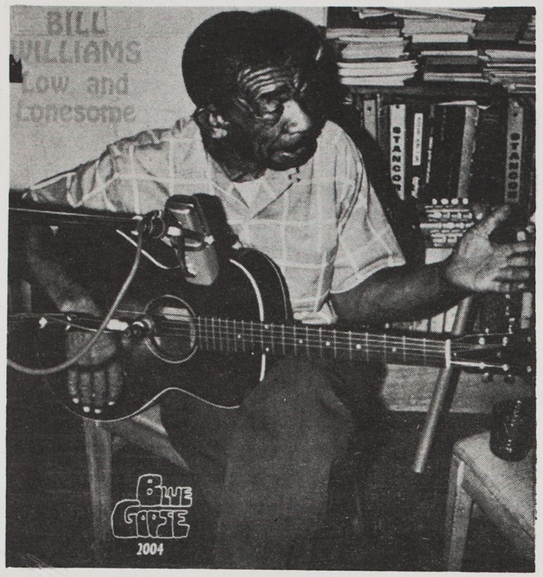
Claude McKee has been forced to relinquish his post due to domestic difficulties. Hopefully, when these problems are righted, he will be able to join us once again.

Again, in response to your letters concerning the auctions we used to run, they are in our sister publication, RECORD MARKET MAGAZINE, which is all auctions. In order to receive RMM you must subscribe. Rates are the same as R&B Magazine. (see above) The next issue you will find, will be mailed out about the same time as you receive this issue.

So now with business aside, let's get down to business! (ugh) In this issue there will be a little something for everybody. For the gospel fans, we have an excellent Five Blind Boys Of Mississippi discography; for the blues fans, we have a discography on Country Jim, and an article on little known blues artist, Bill Williams; and finally, for R&B fans, we have an article on Sam Cooke that first appeared in Fushion (excuse us, Fusion, no insult intended) and is reprinted here with permission.

Keep those cards and letters coming in. We need your support. If you have any interesting things to tell, write them down and send them to us. This is one of the ways we keep the magazine running-using stories contributed by our readers. Needless to say, any articles dealing with gospel, blues, and rhythm and blues vocal groups, are always needed.

One final note, if there is anything you dislike about the magazine or like about the magazine, let us know. In this way we can continue that which you like, and discontinue that which you don't.



The dazzling virtuosity of Greenup, Ky. guitarist Bill Williams, a 74 year old former miner and railroad worker who has lived his last 49 years in practical anonymity in a town less than 2000 people, is nothing short of a marvel. That Williams had once, for a period of four months, picked second guitar accompaniments behind the renowned Blind Blake comes as less of a revelation than the uncanny dexterity which Bill's fingers have even today.

BILL WILLIAMS- Low & Lonesome

Galen Gart

Bill's first recording (Low & Lonesome) (BLUE GOOSE 2004) comes at the start of a new career for him - that of a blues musician, something which has never appealed to Bill as a means of making a living.

Born in Richmond, Virginia in 1897, Bill was first exposed to guitar through his brother James. Taking after his brother and probably after other Richmond area musicians as well, Bill worked out ragtime arrangements for such popular and traditional songs as St. Louis Blues (performed in the 'ragtime' key of C, and included in the album) and Yankee Doodle Daddy.

From the time he was 14 until he was nearly 23, Bill worked at a variety of hard labor jobs that included carrying water for a railroad company, cutting timber and working in mines. His travels took him as far west as Colorado and as far south as Pensacola, Florida. For a time in the early 1920's, Bill settled in Bristol, Tenneesee, where he made the acquaintance of Blake, who lived in a nearby country area.

As the two played often together, each developed a mutual respect for the other's style. Although Blake never attemped to utalize any of Williams' songs, Williams retained at least two of Blake's songs, My Girlfriend Left Me & Too Tight, both of which he plays today without hesitation (see Blue Goose 2004).

One day in 1922, Bill jumped off a freight train and landed in Greenup, a tiny settlement on Kentucky's northeast border with Ohio. Owing to the area's racial makeup (predominantly white), Bill found no colored audience to play to, though this, in fact, has been less of a detriment than one might suppose.

Far from weakening or diluting his 'hard' blues, Bill's instinctive assimilation of white music (a result of his keen ear for almost any song genre plus his ability to transcribe directly from ear to guitar) is a carryover from his youth that has led to the acquisition of a number of unusual pieces not normally associated with the typical blues aggregation.

continued.....

One of the most alluring of these is an allegedly English-worded piece entitled Pocahontas, which is played in A minor and which Bill learned some forty years ago from an Italian railroad workman. Fingerpicked versions of Christmas carols and The Star Spangled Banner form other inclusions in an expansive repertoire that defies the stylistically limited approach of a regional stereotype.

Since coming to Greenup, Williams has lived modestly in a house built with his own hands, alternating between a number of railroad jobs until his retirement in 1958. His association with local white guitarist Charlie Parsons has enabled Bill to make a number of radio appearances on station WIRO from Ironton, Ohio, and occasioned his in - person performing debut at the Mountain Heritage Folk Festival last year. After a University of Chicago Folklore Society Festival date, Bill recorded a demo tape which Parsons mailed to Nick Perls and Stephen Calt in New York, who immediately set out to record him.

The fruits of that session are represented by the 14 album tracks, so of which were accomplished perfectly on the first take, a tribute to the artists diligence in not permitting his technique to dissipate over the years.

Both Blake and Williams at times employ the extremely difficult-to-execute double thumb-stroke on the bass strings, most often played on the downbeat. In addition to both musicians' heavy reliance on key of C pieces, Bill's lightening runs on the guitar strings (see "The Chicken" on the lp for a convincing demonstration) approach the speed which Blake was capable of in his prime.

The number of stylistic similiarities common to both Blake's and Williams' playing did not affect the diverse courses the performers' lives and fortunes took in later years. Blake was soon able to take advantage of recording opportunities available to him, producing over 80 sides for Paramount between 1926-1932.

Williams travels culminated finally in a penchant for reclusive living (one of his hobbies, incidentally, is brewing a clear but potent tomatoe wine guaranteed to take its toll in 'Yankees') which all but precluded the recording career that might have brought about much earlier had Bill been playing for a wider audience.

Characteristically, Williams needed a bit of cajoling once the recording team arrived in Greenup, and regarded the 'long-awaited' event with a kind of ingenouosness that could only benefit a musician whose renditions are comparable today to many 'rediscovered' artists best efforts in the 1920's. It should be noted, too, that even before this--his first album--has passed through its mastering stage, Bill was already expressing a desire to visit New York--o hopeful sign that the 'retirement' from music of which Bill has repeatedly talked, can at last be put off long enough for the rest of the world to hear what it's been missing.

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Blow-Notes by Walt Taylor

"THE TIME CAPSULE STORY"

Living on the East Coast can become somewhat of a frustrating experience. The generally bad weather, the dirty streets, the crowded sidewalks and the unfriendly people crowding them all fuse together into one gigantic environmental bummer. It makes a long time man feel mighty down, to paraphrase some old friends of mine, and in this atmosphere of tedium there just isn't very much to get enthusiastic about. But for me, and all those like me, there is an oasis.....a paradise in the form of a weekly two hour radio show on a tiny college station called, quite fittingly, "The Time Capsule Show". It is Nirvana for people who have discovered that true ecstacy is to be found in the music produced by the Black vocal groups back in the 1950's. True Street Music. And it lives!

These days the program is heard in New York City every thursday over Fordham University's WFUV-FM, and in Philadelphia (where I live) over Temple's WRTI-FM. The show itself is the brain-child of two young New Yorkers who began the whole thing more than seven years ago, during the first big wave of group record collecting. They are Tom Luciani, who still conducts his segment of the show from Fordham, and Joe Marchesani, who moved to Philadelphia about two years ago and 'brought' the Time Capsule with him. I'm so glad that he did. I must confess that I wasn't around when the first collectors emerged.....back in the halcyon days when the legendary Slim Rose operated the Times Square Record Shop, but even as a late comer I discovered quickly that the music produced by these young Black singers during that otherwise undistinguished era stands as the most incredibly beautiful music of The People ever recorded. And Time Capsule is the only place to hear them singing today.

The seeds from which the Time Capsule Show emerged in its present form were 'planted' in 1961, when Joe and Tom were both freshmen at Fordham. They had both been collecting records for two or three years, during the period that i have mentioned previously, when Slim did his show from the record store. It was at this time that New York, Boston, and Philadelphia was in the wake of the first big Rhythm and Blues collecting wave, and records like 'Tell The World' by the Dells on the Vee-Jay label were being sought after and wore $100.00 price tags. It seems that one night a disc jockey by the name of Alan Fredericks played some old records that he had purchased at Slim's store, and made mention of the fact that he had picked them up there. The next morning, as the legend would have it, the rush was on! The kindred spirits that realized the incredible and magical appeal of the music lined up at the shop and that was it. Collecting was born and true fanatics emerged to create yet another micro-cosmic culture within our mundane society. Such was the popularity of the previously forgotten form of music, that Slim began broadcasting from the store after dropping sponsorship of the abovementioned Alan Fredericks Night Train Program. The Times Square Record Store Supper Hour (as Slim often referred to it) ran from 1961 to 1963, when it became, as Joe Marchesani has observed, little more than an hour-long plug for Slim's own re-press label. From then on the program became a merchandising outlet for Slim, and the original beauty of the show was missing. It was at this point that Joe and Tom decided to do something of their own.

con't.....

As far back as 1961, the fellows had made various attempts to expose their music to the airwaves. The results were almost comical, with their maiden voyage into the broadcasting world thwarted by our friendly people from the FCC. It seems that they could not condone the fact that the show was actually emanting from Joe's bedroom closet, so a stern 'cease and desist' order put an end to this energetic venture. However, the idea still remained with them, and when Fordham's previously all-classical WFUV-FM added a folk music program to their schedule, they decided that the time was just about right to approach the station with their concept. The whole notion was at that time a fairly strange, yet unique one. Here was a chance to finally expose the great music of the Black vocal groups of the fifties to a relatively large audience.... an opportunity to place this remarkable music in the proper perspective. Much to their delight (and probably surprise), the station managers accepted the idea. The Time Capsule Show was born!

At first, the program had a built-in audience of hard-core collectors and rhythm and blues lovers, but as the show rolled on, Joe and Tom found that more and more young people were becoming interested. This, of course, prompted the fellows to find rarer, more outstanding records to play, but aside from various items loaned by local listeners, the library of sides was fairly small. Too small, actually, to sustain that kind of listening public for very long. It was at this point that a young man by the name of Richard C. Nelson came to their assistance with a seemingly endless supply of fantastic, virtually priceless records. Drawing on Nelson's amazing collection (and don't forget--this was 1963), Joe and Tom began to program the type of discs that have made the TCS the only true representative of the 1950's R&B phenomena ever to travel the airwaves.

The format has remained pretty much the same for seven years, with the music the primary concern of the disc jockeys. Innovations were introduced as time wore on, in particular such spots as 'Battle Of The Groups', in which two or more different groups are featured on the same number, and 'Specials' that feature a particular type of sound or a special subject matter, such as an "All-songs-about-girls-names" night. The personalities of Marchesani and Luciani of TCS are relatively soft sell, underlying the music rather than over-shadowing it by garnish AM inspired technique. They offer relevant, precise, and extremely interesting data on the records they play, the groups that recorded them, and all the 'collector-type-info' such as the label, date, rarity, etc. And, aside from the show itself, they have involved themselves with other worthwhile projects, most notably the discovery of an excellent quintette known as The Five Jades, a group that had two fine a cappella singles and an equally fine and mellow album, also produced by Joe and Tom. They also take credit for having co-produced The Del-Stars, one of the all-time freak a cappella groups, best known for the almost surrealistic 'Zoop-Bop' on Billy Shibilski's MelloMood label. During the daytime, while R&B fanatics do something like sleep in their record players, Joe Marchesani works as production supervisor for Temple University's T.V. Services department, and Tom Luciani heads up Computer Services at Bronx Savings in New York. They both collect, of course.

Well, the good old East Coast continues to get dirtier, hotter, colder, wetter, etc. You name it! But The Time Capsule Show goes on..... and on.... andon. If it ever stops, maybe I'll move to California. (WT)

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ORIGINAL FIVE BLIND BOYS OF MISSISSIPPI — DISCOGRAPHY

(Male vocal group formed 1939 in Piney Wood, Jackson, Miss.)

EXCELSIOR

c. 1946 :::::::: Archie Brownlee (lead vocal -1); Rev. Percell Perkins (lead vocal -2); w. Lloyd Woodard; Lawrence Abrams; Joseph Ford.

acc: - unnac.
as by : - The Jackson Harmoneers (The Sensational Blind Boys)

	Lord I Tried	Ex 185, United Artists 185
	John Saw The Holy Number	Ex 185, United Artists 185
OR 187-A	I Must Tell Jesus -1, 2	Ex 187
OR 187-B	I Want Wings -1, 2	Ex 187
	The Lord Will Make A Way	(information needed)
	I'm Standing In The Safety Zone	(information needed)

COLEMAN

c. 1947-8 Archie Brownlee (lead vocal -1); Rev. Percell Perkins (lead vocal -2) w. Lloyd Woodard; Lawrence Abrams ; possibly Rev. Percy Simpson Jr. *

acc: - unnac.
as by:- The Five Blind Boys

5983-A	Jesus Traveled This Road Before	-1	Coleman 5983
5983-B	Must Be A God Somewhere	-1	Coleman 5 983
5984-A	Never Turn Back	-1, 2	Coleman 5984
5984-B	When God Dips His Pen Of Love	-1. 2	Coleman 5984
	You Got To Move		(info needed)
	I Want To Dig A Little Deeper		"
	Standing By The Bedside		"
	I'm Happy In The Service Of The Lord		"
	Must Be Jesus' Love Divine		"

* The Coleman label states 'Vocal Quartet'. if this is correct then Rev. Percy Simpson Jr. is omitted.

PEACOCK

note: The early Gospel records were issues in the regular 1500 series at 1599 Gospel records were issued in the 1700 series. At 1799 an 1800 series was used for Gospel and at 1899 a 3000 series. At 1599 non Gospel records were issued on a 1600 series and at 1699 a 1900 series.

All early Peacocks where recorded/and or/processed at ACA studios in Houston, and it is their control number that is used as a matrix.

c. 1950 Archie Brownlee (lead vocal -1); Rev. Percell Perkins (lead vocal -2) ; w. Lloyd Woodard ; Lawrence Abrams; J. T. Clinkscales.

acc: - unnac.
as by: - The Original Five Blind Boys (The Jackson Harmoneers) as by the Five Blind Boys

ACA 1486	Something Within Me	-1, 2	Pea 1535
ACA 1487	Jesus Gave Me Water	-1	Pea 1536
ACA 1488	Move On Up A Little Higher	-pt. 1.	unissued
ACA 1489	Move On Up A Little Higher	-pt. 2.	unissued
ACA 1490	One Of These Days	-1	Pea 1535
ACA 1491	Amazing Grace	-1	Pea 1536
ACA 1492	I've Got A Right	-1, 2	Pea 1551*
ACA 1493	Mother's Done Gone On Home		unissued

note: - Rev. Perkins sang with the Swan Silvertone Singers from late 1949 to early 1952. the above would therefore be from a 1949 session. (Peacock was formed in 1949)

c. 1951
Archie Brownlee (lead vocal -1); Vance 'Tiny' Powell (lead vocal -3) ; w. Lloyd Woodard; Lawrence Abrams; J. T. Clinkscales

acc: -	drum(s)		
ACA 1735	Our Father	-1	Pea 1550, PLP 102, 139, 140, Vge(F) 153 Club Francais du Disque LP 51, ELP 7283
ACA 1740	Take Your Burden To The Lord		unissued
ACA 1741	I'm Bound For Canaan Land		unissued
ACA 1742	Move In The Room With The Lord	-1, 3	Pea 1550, Vge(F) 153, LDMO 56 C. F. du D. LP3
ACA 1743	He's My Rock	-1, 3	Pea 1551*
ACA 1744	(I'll Be) In The Wilderness	-1, 3,	Pea 1747*. Vge(F) LDM30. 056
ACA 1956	Old Ship Of Zion	-1	Pea 1552, PLP 139
ACA 1957	In This World Alone	-1	Pea 1552

note: - ACA 1957 was removed from the studio lists and 'In This World Alone' has the matrix ACA 15563 but was originally allocated ACA 1957
* label credit as by The Five Blind Boys

add: - Cesta Ayres (narration -4)

ACA 1979	Dr. Jesus		Pea 1573

note: - The above track appeared briefly in the Peacock catalogue and was credited to Rev. I. H. Gordon, but the label shows it as being by Rev. I. H. Gordon & Archie Brownlee with the Original Five Blind Boys, and does in fact feature Gordon and Brownlee as lead vocalists. (acc. dr, org, pno.)

ACA 1980	Dry Bones		unissued
ACA 1981	Coming Home (organ only)	-1, 4	Pea 1580
ACA 1982	Up In Glory		unissued
ACA 1983	Mother Don't Worry	-1	Pea 1580, PLP 139
ACA 1984	God Leads Little Children	-1	Pea 1701, Vge(F)155, EPL 7284

c. 1952
Archie Brownlee (lead vocal -1); Rev. Percell Perkins (lead vocal -2); Lloyd Woodard (lead vocal -5 narration -6); Lawrence Abrams; J. T. Clinkscales

add: - Rev. Sam Lewis (narration -7)
acc: - drum(s); organ -12; piano -13
as by:- The Original Five Blind Boys (The Jackson Harmoneers)

ACA 2136	World Prayer	- 1, 7, 12, 13	Pea 1553, Vge(F)EPL7101, LDM10. 002 Vge(E) EPV1106, LAE12033
ACA 2137	When You Bow In The Morning		unissued
ACA 2138	How Far Am I From Canaan	1, 2, 12	Pea 1553, Vge(F)EPL7101, LDM10. 002 C. F. du D. LP51, Cge(E)EPV 1106 LAE 12033
ACA 2139	The Lord Will Make A Way		unissued

note: - It is uncertain whether Rev. Lewis is on any other recording. He replaced Rev. Perkins on Vee Jay, but for the purpose of this discography it is assumed that he is only on 'World Prayer'.

acc: -	drum(s) -11 ; guitar -14		
ACA 2152	Precious Memories	-1, 5, 14	Pea 1701. Vge(F)155, EPL 7284 C. F. du D. LP3
ACA 2153	Oh My Record		unissued
ACA 2154	Will My Jesus Be Waiting For Me	-1, 2, 11	Pea 1706
ACA 2155	I Was Praying	-1. 11	Pea 1706

c. 1953

acc: -	drum(s) ; organ -12 ; piano -13		
ACA 2482	I Know The Lord Will Make A Way	-2	Pea 1714, Vge(F) pop SPO17. 027, Vge(E) EPV1159, LAE12033
ACA 2483	Somewhere Listening For My Name	-1, 2, 12, 13	1714, PLP 139, Vge(F) LDM. 10. 002. Vge(E) EPV 1159. LAE 12033

c. 1954

ACA 2671	Jesus Is A Rock In A Weary Land	-1, 2	Pea 1723, Vge(F) EPL 7101 LDM 10. 002, Vge(E) V 2358 EPV 1159 , LAE 12033
ACA 2672	Song Of Praise	-1. 2, 6, 12, 13	Pea 1723, PLP 102, 139, Vge(F) EPL 7101, LDMlo, 002, Vge(E) V 2358, EPV 1159, LAE 12033

10

11

acc: -	drum(s) -11; organ -12 ; piano -13; guitar -14		
ACA 2829	I Wonder, Do You?	-1, 11, 12, 13	Pea 1731
ACA 2830			
ACA 2831	All Aboard	-1, 2, 11, 13	Pea 1731
ACA 2945	Have You Talked To The Man Upstairs	-1, 5, 11, 13	Pea 1735
	(add: -unknown falsetto)		
ACA 2946	Think Of God's Goodness	-1, 11, 13	Pea 1747
ACA 2947	In The Garden	-1, 12, 13	Pea 1735
c. 1956			
HHA2250Z	Save A Seat For Me	-1, 11, 12, 13, 14	Pea 1760, PLP 102, 139, Vge(F) LDM 30, 056
HHA2250Z	There's No Need To Cry		Pea 1760, PLP 102, 139
FR 2068	Someone Watches	-1, 13, 14	Pea 1797, PLP 102
FR 2069	You Done What The Dr. Couldn't Do	-1, 11, 13, 14	Pea 1797
	from an unknown session		
	Don't Give Up	-6, 12, 13	PLP 102
	Certainly Lord	-1, 12, 14	-
	Somebody's Knocking	-1, 12	-
	Walk Together Children	-1, 11, 12, 14	-
	Leaning On The Everlasting Arm	1, 11, 12, 14	-
	That Awful Hour	-1, 11, 12, 13, 14	-

note: - It has been assumed that the tracks from ACA 2945, and PLP 102 were recorded without Rev. Perkins. It is likely that the Rev. Sam Lewis replaced him.

PLP 102 is titled 'Precious Memories', (A tribute to Archie Brownlee) but the title track does not appear on the LP.:::::::::::::::::::PLP 139 is titled 'The Best Of The Blind Boys', (1977) and has examples of their various era's.:::::::::::::::::::Other titles on the LP's and EP's listed are not by this group.

VEE JAY

c. 2/5/56 Archie Brownlee (lead vocal -1); Rev. Sam Lewis (Lead vocal -2); w. Lloyd Woodard ; Lawrence Abrams; J. T. Clinkscales.

acc: -	unk. drum(s) -ll; Maceo Woods (organ -12); Ronald Hall (piano -13); Wayne Bennett (guitar -14)		
as by:-	The Original Five Blind Boys (Jackson Harmoneers)		
56-455	You Don't Know	-1, 11, 12, 13, 14	VJ 194, LP5004, Oldies 207
56-456	I Never Heard A Man	-1, 11, 12, 14	VJ 194, LP5004, Oldies 207
56-457	No Need To Cry		unissued
c. 17/5/56	Chicago, Illinois		
acc: -	Al Duncan (drums) -11) as above		
56-462	Jesus Loves Me	-1, 12, 14	VJ 225, LP5004
56-463	Don't Forget The Bridge	-1, 11, 12, 14	VJ 240, LP5004, Oldies 209
56-464	Oh Why	-1, 11, 12, 14	VJ 225, LP5004

note: - Vee Jay files show mx 56-464 as 'It Hip', but was issued as shown.

c. 12/2/57			
add: -	Ronald Hall (piano -13)		
57-615	It's A Wonder	-1, 11, 13, 14	VJ 849
57-616	I'm Willing To Run	-1, 12, 14	VJ 849, LP5004
57-617	Heaven Belongs To You		unissued
57-618	Let's Have Church	-1, 12	VJ 240, LP5004, Oldies 209

note: - Vee Jay files show mx 57-618 as 'Mercy' but was issued as shown. The female voice heard on this track is Vivian Carter, co-owner of Vee Jay.

c. 21/2/57			
57-626	All Over Me		VJ 888
57-627	Waiting At The River	-1, 11, 12, 13, 14	VJ 872, LP5004, LP8505
57-628	Somebody's Mother		VJ 888
c. 27/8/57			
acc: -	Leroy Bates (guitar -14) replaces Wayne Bennett		
57-734	I'm A Rolling	-1, 11, 12, 13, 14	VJ 855, LP5004, LP8505
57-735	My Robe Will Fit Me	-1, 2, 11, 12, 14	VJ 855, LP5004, LP8505

c. 6/8/58	Chicago		
acc: -	Arthur Lee Crume (guitar -14) replaces Leroy Bates		
58-981	Tramp!		unissued
58-982	Leave You In The Hands Of The Lord		VJ 868
58-983	Where There's A Will	-1, 11, 14	VJ 872, LP5004
58-984	I'm A Soldier	-1, 12	VJ 868, LP5004

note: -Vee Jay LP5004 was re-issued as LP 5073 and Fontana (G) 688, 50 3ZL and was titled 'The Original Five Blind Boys"

MARATHON/CHECKER

c. 1960 Roscoe Robinson (lead vocal -1); Wilbur 'Little Ax' Broadnax (lead vocal -2); Lloyd Woodard (narration -3); w. Lawrence Abrams; J. T. Clinkscales.

acc: -	drum(s) -ll; organ -12 ; piano -13; Bobby Jackson (guitar -14); bass -15		
as by:-	The Original Five Blind Boys Of Mississippi		
CP 2420	Weeping For A Mighty Long Time	-2, 11, 14, 15	Ma 182, Ckr 953, LP10003
CP 2421	Take Your Burdens To The Lord		Ma 182, Ckr 953
	Jesus Is A Rock In A Weary Land	-1, 2, 11, 12, 13, 14	Checker LP 10003
	The World Is Full Of Sin	-1, 12, 13, 14	-
	I'm Thinking	-1, 12, 13, 14	-
	Been A Listening	-1, 12, 13, 14	-
	I'll Go	-1, 12, 14	-
	One Talk With Jesus	-1, 2, 12, 13, 14	-
	Who	-3, 12, 13	-
	I Haven't Been Home In A Mighty Long Time	-1, 11, 12, 14	-
	Soon I'll Be Done With The Troubles Of The World	-1, 11, 12, 13, 14	-

note: - Checker LP 10003 titled 'I'll Go'.::::::::::The date of these recordings was thought to be 1958-9 but the sleeve notes state they were recorded after the death of Archie Brownlee (February 2, 1960)

PEACOCK

c. 1960 Roscoe Robinson (lead vocal -1); Wilbur 'Little Ax' Broadnax (l. v. -2) w. Lloyd Woodard ; J. T. Clinkscales; and/or - Rev. Willie Mincey; Jimmy Carter

acc: -	drum(s) -ll; organ -12; piano -13; Bobby Jackson (guitar -14); Vibes -16;		
as by:-	The Five Blind Boys		
FR 8002-1	Time To Think About The Lord	-1, 11, 12, 13, 14	Pea 1811
FR 8003-1	I Call On Jesus	-1, 11, 13, 14, 16	Pea 1811
UV 8030	Sending Up My Timber	-1, 11, 12, 14	Pea 1824, PLP139, CHS(G) 62. 592
UV 8031	Lord, Lord, You've Sure Been Good To Me		Pea 1824, PLP139

c. 1961			
UV 8048	Can't Serve The Lord	-1, 11, 13, 14	Pea 1838, Vge(E) EPV 1276
UV 8049	Constantly Abiding	-1, 11, 13, 14	Pea 1838, Vge(E) EPV 1276
c. 1962			
UV 8100	I Got It Within Me	-1, 11, 13, 14	Pea 1855, CHS (G) 62. 592
UV 8101	The Tide Of Life	-1, 11, 13, 14	Pea 1855
UV 8128	Father, I Stretched My Hand To Thee	-1, 12	Pea 1868, PLP139, Vge(E) EPV 1282
UV 8129	Lord Remember Me		Pea 1868, PLP139, Vge(E)EPV1282 CHS (G) 62. 592

c. 1963			
UV 8164	You Done What The Dr. Couldn't Do	-1, 11, 13, 14	Pea 1881
UV 8165	Speak For Jesus	-1, 11, 13, 14	Pea 1881

note: Broadnax left during the last period and is probably not on all recordings.

c. 1964	Big Henry Johnson (lead vocal -1); Rev. Willie Mincey (lead vocal -2); Lloyd Woodard (narration -3) ; w. J. T. Clinkscales; Jimmy Carter		
acc: -	drum(s) -ll; organ -12; piano -13; Bobby Jackson (guitar -14)		
as by:-	The Original Five Blind Boys (The Jackson Harmoneers)		
*	The Five Blind Boys		
UV 8220	Just A Little While	-1, 11, 13, 14, *	Pea 1905, PLP 113
UV 8221	Servant's Prayer	-1, 11, 12, 14, *	Pea 1905, CHS(G) 62. 592
UV 8260	Something To Shout About	-1, 11, 13, 14, *	Pea 1023, PLP113, Vge(E) EPV 1282, CHS(G) 62. 592
UV 8261	Leaning On Jesus	-1, 3, 11, 13, 14, *	Pea 1023, PLP113, Vge(E)1282

c.1965
UV 8318 In The Hands Of The Lord -1, 11, 12, 14, * Pea 3046, PLP 139
UV 8319 Lift The Saviour Up -1, 11, 12, 14, * Pea 3046

from unknown sessions:-

Father, I Streched My Hand To Thee-1, 12, 14 PLP, 113; CBS(G)62. 592
Time Is Winding Up -1, 11, 13, 14 -
Oh Why -1, 11, 14 -
What Is An Album -1, 3, 12 -
Our John Saw The Holy Number -1, 2, 11, 13, 14 -
Where There's A Will -1, 11, 14 -
Waiting At The River -1, 11, 12, 14 -

note:- PLP titled "Father I Stretched My Hand To Thee" also on Vge(E)LAE-P596.
CBS(G)62-592 titled "The Original Five Blind Boys Of Mississippi"

FONTANA
c.25/1/65

Big Henry Johnson (lead vocal -1); Rev. Willie Mincey (lead vocal-2) ; Lloyd Woodard (lead vocal -3); w. J.T.Clinkscales:Jimmy Carter

acc:- organ -12; James Conley (piano-13); Bobby Jackson (guitar -14)
as by:- The Original Five Blind Boys Of Mississippi 681. 525ZL
John Saw The Holy Number -1, 2, 12, 14 -
Oh Why? -1, 14 -
Lord, You've Been Good To Me -1, 3, 12, 13, 14 -

note:- the above tracks come from the LP "Spiritual & Gospel Festival 1965" and was recorded at 'Die Glocke', Bremen, West Germany. All titles also on Fontana (E) TFL 5243.

footnote:- although the group's name lives on, they are technically no more. None of the artists mentioned within this discography sing with them anymore.

* * * \

COUNTRY JIM DISCOGRAPHY

Real name is James Bledsoe

Vcl/gtr. with bs.		New Orleans, late 1949
IM 144	Old River Blues	Imperial 5073
IM 145	I'll Take You Back Baby	Imperial 5073
IM 146	Rainy Morning Blues	Imperial 5062
IM 147	Avenue Breakdown	Imperial 5062
add drums		New Orleans, 1950
IM 186	Sad And Lonelv Blues	Imperial 5095
IM 187	Good Looking Mama	Imperial 5091
IM 188	Phillipine Blues	Imperial 5095
IM 189	Plantation Blues	Imperial 5091
HOT ROD HAPPY Vcl/gtr. with bs; dms.		Shrevport. early 1950's
HB-1014A	Hot Rod Boogie	Pacemaker 1014
HB-1014B	Worried Blues	Pacemaker 1014
COUNTRY JIM Vcl/gtr.		Shrevport, 1951-52
	Mean Little Girl	unissued
	Jimmie's Jump	unissued
	Dial 110 Blues	unissued
	Lonesome Today	unissued
	Travis Street Blues	unissued
	Hollywood Blues	unissued
	Texas Street Blues	unissued
Vcl/gtr		Shrevport, 1951-52
	Going Away Baby	unissued
	Gonna Leave Baby	unissued
	Last Winter Blues	unissued
Vcl/gtr		Shrevpost, 1951-52
	Stormin' And Rainin'	unissued
	Come Back Baby	unissued
	Hollywood Boogie	unissued
Vcl/gtr		Shrevport, 1951-52
	Run Around	unissued
	One Thing My Baby Likes	unissued
	Jesus Said I'll Go	unissued
	It's So Lonesome	unissued
	Undertaker	unissued
	I'll Be Waiting Up There	unissued

The above unissued information came from the Specialty Records files. Our thanks to Barry Hansen for this information. There were no master numbers assigned to the Specialty titles. There are plans to issue some of these on a future Specialty release. Thanks go to Mike Leadbitter who first compiled Country Jim discography in 'Blues Records - 1943-1966'. A new updated edition is promised soon. For more details, please write: Blues Unlimited, 38a Sackville Road, Bexhill-on-Sea, Sussex, England. Mention R&B Magazine when you write. It helps!

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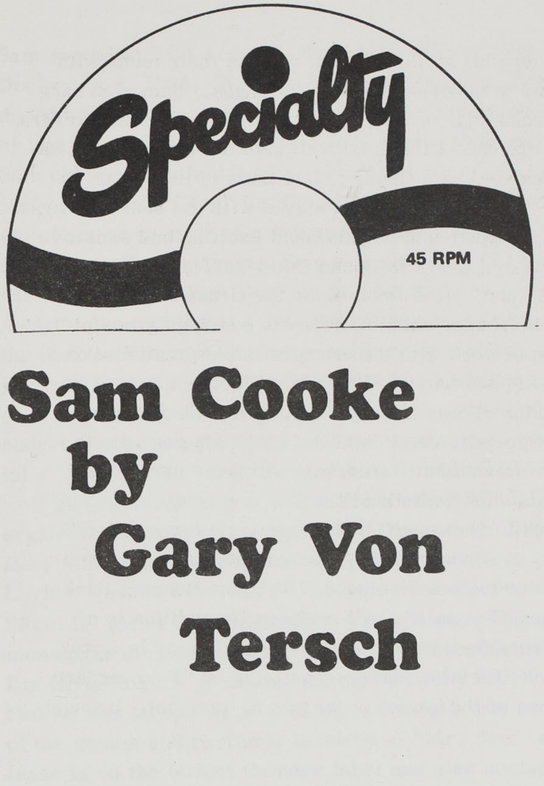

Sam Cooke by Gary Von Tersch

RCA Victor Record

The story of Sam Cooke is one of personal changes and musical innovations, but throughout his varied career one thing was always in evidence: his earnest and multi-colored voice that inevitably formed even the most pop-oriented tunes into soul classics, added magical fervor to the gospel groups he sang with and was just on the verge of emerging into the out-and-out r & b market (with the accent on the blues half) when his career was snuffed out so unexpectedly in mid-December of 1964. But the purpose of this review is not to lament but to revel in the wealth of material he did record and has left us to judge him by--the likes of Johnny Taylor, Freddie Hughes, the late Little Willie John, O.V. Wright and Lou Rawls will more than testify to his wide-ranging influence on their styles of singing.

con't.....

Early in Sam's Chicago-based youth he, as well as Lou Rawls, sang in their teens with a fellow group of students who later came to be known as the Flamingos. Sam also sang with the Highway QC's before they recorded and, of course, with the famous Soul Stirrers. The Stirrers were formed in 1934 and were one of the most well known touring gospel units of all time, when a young nineteen year old Sam Cooke joined them in 1951, upon the retirement of their famous lead singer, R.H. Harris. Sam stayed with the Soul Stirrers for six years before he "went pop" and recorded some of his most exciting and sensitive songs with them--from "Peace In the Valley" and "I'm Gonna Build On That Shore" through "Jesus, Was Away My Troubles" and "Must Jesus Bear the Cross Alone" and many others Sam revealed for at least the gospel world to hear his soaring, graceful voice. A healthy sampling of Sam's gospel work with the Stirrers is now available on a couple of recent Specialty albums (SPS 2116 and half of SPS 2119). The other half of the latter album, aptly entitled "The Two Sides of Sam Cooke," represents his first ventures into the r & b world. He was still with Specialty records at the time, singing with the Stirrers, and the company expected more than a little feed-back from the move--they even went so far as to attempt and disguise his first disc "Lovable" by printing the artist's name as one "Dale Cook." The public, however, immediately recognized Sam's voice and lines were drawn accordingly. A string of r & b discs on Specialty followed as Sam officially abandoned the gospel world--these included "I'll Come Running Back To You", "That's All I Need To Know", and "Forever". All of these, in addition to a couple of others, including an informal session-tape of a tune entitled "Happy In Love" with Sam playing guitar, are contained on SPS 2119. Sam's vocalising on "Forever" and "Running Back" are particularly revealing of the gospel overtones he rampantly brought to r & b material.

1957 also saw his move from Specialty to Keen records and his first single smash, "You Send Me", that lofted him into the ballad idiom for good--other follow-up successes for Keen, also an L.A.-based label run by Bob Keene of Del Fi records fame, were "Summertime", "Only Sixteen" and "Everybody Likes To Cha Cha Cha". All relaxed, easy rolling efforts that established Sam as perhaps the ballad singer of the late fifties. A string of number One discs and coast-to-coast night-club tours divorced him forever from the gospel circut--except for the lilts and lifts in his voice, of course. However, Sam had song material problems at Keen. His producers tried to stifle his basic r & b instincts by having him record such tunes as "Danny Boy", "Canadian Sunset", "Stealin Kisses" and "Blue Moon"--songs that Sam sings his heart out on, but are still not effective because of the schism between lyrics and sentiment that evolves. The people at Keen even insisted on over-arranging, over-stringing and adding all sorts of schlock choruses to the majority of the efforts that fill most of his now out-of-print Famous (Keen) albums. Sam does do nice imitations of Nat "King" Cole--but I continually get the feeling he is totally repressed in his "You Send Me"-started soft ballad vein. There are some gems among his Keen albums though--he does brilliant renditions of "So Long", "Let's Go Steady Again", "Solitude" and "T'Aint Nobody's Bizzness", but the proportions are still weighted on the over-produced side.

con't.....

Sam moved to RCA records about 1961 and was with them until his untimely death on December 11, 1964. With RCA Sam worked with Rene Hall's orchestra and was produced by the team of Hugo and Luigi who, while still not adverse to over-doing things, by and large gave Sam the freedom to sing that was lacking during his stay with Keen. Sam churned out the hit 45's for RCA in the early sixties--from "Bring It On Home To Me" and "Chain Gang" to "Cupid" and "Another Saturday Night" the new Cooke style (an effective merger of r & b and pop is perhaps the best description) overwhelmed his audiences all over again. Sam was also the only artist to make a "twist" record that has held up over the years--in fact he made a variety of them, but "Twistin' the Night Away" is something of a classic and sums up that neurotic dance spasm that signalled the dearth of musical activity in the early sixties. Most of Sam's RCA albums are still available and, in recent months Sam has seen two new releases on the label. The first of them, entitled "This Is Sam Cooke" is a "best of Sam" collection. It is a two-volume budget-priced set (VPS-6027 (e) that contains re-shapings of some of Sam's Keen material ("You Send Me" and "Summertime") and all of his previously mentioned RCA hits as well as some true gems, culled from other RCA albums. Among these latter are his organ-studded version of the Willie Dixon tune "Little Red Rooster" (from Sam's "Night Beat" album to be discused later), a fine vocal on the Little Richard tune "Send Me Some Lovin'"--not to overlook two of Sam's most percussive "party" records--the wide-open "Feel It" (don't be in pain and try to restrain--(Shake Those Hips) and the twist-beat, monologue classic, "Havin' A Party" (Mister Dee-Jay keep those records playing/Cause I'm havin' such a good time dancin' with my baby") that is Sam in the tremulous mood that he was an expert at creating. Overall, this set of twenty tunes is the best sampling of the genius and rhythmic textures of "Mr. Soul" available. His other recent RCA release is on the budget Camden label and also contains some interesting highlights of Cooke's RCA career. Sam's personal, musing qualities are fully blown on this release as he delivers a brilliant, piano-tinted version of the chestnut "Baby Won't You Please Come Home", a fine reading of a couple of J.W. Alexander tunes (Sam and J.W., in the early sixties had their own SAR label) called "The Little Things You Do" and "You're Always On My Mind" respectively. Stunners this time around are the ever-present "dance" song "Don't Cry On My Shoulder" that features a spontaneous vocal above a twist beat that

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captivates with its sense of drive and dynamics, not to overlook Sam's uncontrived version of Frankie Lymon's "Out In the Cold Again", that seems as though it was written expressly for the probing voice of Sam Cooke. Sam's gospel strains crop up on "You Belong To Me"--he never really left the Soul Stirrer world--he just changed the lyrics, added a little secular aggressiveness and kept on singing. An album distinctly worth the price.

On down to the one album Sam cut that was the closest he ever came to out-and-out r & b, is the afore-mentioned "Night Beat" (LSP-2709), released in 1963, still in the catalogs and the only album of Sam's that he lets his hair down on and gives the listener vivid intimations of what he could do with the blues. There are no strings, horns or vocal back-drops this time around--just Sam Cooke with guitar, piano, drums, and bass wailing out on tunes from a gospel-oriented "Nobody Knows The Trouble I've Seen" to a brilliant rendition of Joe Turner's "Shake Rattle and Roll", with stops along the way for the West Coast likes of Charles Brown's "Trouble Blues" and Johnny Fuller's "Fools Paradise." This is by far the most unique and real album that Sam ever cut--listen to his stunning all-but acapella reading of "Lost and Lookin'" that is easily one of the five best songs Sam ever recorded, revel in his existential organ/piano led straining on the self-penned "Mean Old World" (Sam's theme song?) that answers all the critics cries that Sam never sang the blues--hell, he even wrote this one. Continue through the first side with the electric guitar-paced twelve-bar "I Lost Everything" and his four-minute, after-hours, guitar and bass-laced rendition of "Get Yourself Another Fool" that, again, ranks with the finest of Cooke's recordings. On to side two that begins with the already mentioned "Little Red Rooster" and surges through the likes of the jive-oriented "Laughin' and Clownin' "; ("Since you left me baby, bein' life of the party seems to be my role/ I keep on trying to hide my feelings, trying to hide my soul--standing in the doorway, watching all the girls go through/I keep on trying to find me someone to take my mind off you"), the Brown and Fuller tunes on down to an up-tempo blues entitled "You Gotta Move" and closes with "Shake Rattle and Roll", that takes on more than the Kansas City atmosphere of the original with Sam and the bands' chorus breaks. An album of atmosphere and Sam singing the blues with the club closed, the lights down low, cigarettes lit, Sam's tie loose and his jacket off. It's really a shame that r & b, on this side, wasn't captured more often, but at least this album survives. For my money, this is the most essential Sam Cooke disc--the others (except for the Stirrers set) continually place him in a pop bag, while on these twelve tunes he reveals his basic blues leanings, not to mention the tight combo of musicians that effectively back him up. Search for it, order it--you'll hear what I mean.

Sam Cooke accomplished quite a bit in the 33 years he lived--he sang in all the idioms, made it in both the r & b and rock and roll surveys, played the Apollo as well as the Copa to SRO crowds and, more than that, developed the "soul" style of vocalizing that is still carried on today. It's about time he received due recognition for his efforts.

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********Please excuse the rather sloppy layout job this time. After a short stay in the hospital I wanted to get this issue out as soon as possible. Richard Hite
Editor
****

"What'd He Say" - by Richard Cayer

As urban middle class blacks gradually gave up their folk heritage, they attempted to absorb values espoused in white America. Many members of this class believed that emmulation of white culture could erase racial prejudice, political disenfranishment, and economic inopportunity. Hence, the middle class church condemmed blues and jazz as "works of the Devil." Big Bill Broonzy complained:

> Some Negroes tell me that the old style of blues is carrying Negroes back to the horse and buggy days and back to slavery? And who wants to be reminded of slavery? And some will say this ain't slavery no more, so why don't you learn to play something else.[1]

Increased financial status and material assets were not commensurate with the lowest form of respectability shared among whites. On the contrary, whites generally visualized its black minority in terms of the typical Hollywood Stepin Fetchit image. The black man appeared, as sociologist John Dollard noted, a "...well-accommodated lower-class Negro, whinning, vacillatory, shambling, stupid, and moved by very simple cravings."[2] Unable to defeat majority prejudice, lower class blacks rejected contradictory white ethics and gave up the constant competition for equal citizenship. On the other hand, the black middle-class disassociated itself with any referent which was reminisent of antebellum times. The lower class was isolated within the black community because they retained many folk traditions. Blues and jazz, of course, were part of this heritage. Black music, a reflection of black attitudes, mirrored the changing social structure through poetic imagery and lyric commentary.

John Lomax claimed, after years of field recording for the Library of Congress, that blues poets sang about two things---food and sex. Surprisingly, one is a metaphor for the other. An examination of the sex themes will illustrate a progressive change in black attitudes toward romantic love. For example, the blatant approach in early race recordings to sex is much more realistic and psychologically mature than the same type of material found in rhythm and blues records of the fifties. Dr. S.I. Hayakawa claimed:

> ....there is no magical attitude towards love indicated in the blues. Love means a mutual human relationship and therefore there are duties and responsibilities, no less than there are rewards.[3]

Thelma Holmes, recording under the pseudonym of Kansas City Kitty, and accompanied in vocal duet with Georgia Tom, spar in comic dialogue and song. The double interpretation of the following blues is, of course, left to the imagination of the listener. Yet, the candid language, describing many middle class taboos, leaves little doubt that this song is a comic satire on possible human vices and follies.

Continued.....

You Got The Stuff

My gal makes liquor, sells a little gin
(aside) Yes, she do, huh.
When six men come out, you see seven going in.
Refrain:
Oh! She got that stuff,
I mean she got that stuff.
Now that stuff she got make a preacher lay his bible down.

Now the police caught her with a jug one day,
Took her to the judge, I heard the copper say.
Refrain:

I'll tell everybody wherever you may be.
If you want something good, better get it from me.
Refrain:

I'm going to take all my money, throw it against the wall,
I take what sticks mama, you can have what falls.
Refrain:

Now where you get your shoes and your dress so fine?
Got a man in the stockyards, and a man in the mine.
Refrain:

Now the preacher started preaching, sister started to shout,
The sister jumped up and said, 'I know what it's all about.'
Refrain:
Elder you got that stuff.
Now the Elder must've had it.
Elder you got that stuff.
And he sold it with his preachin'.
And the stuff you got will make a preacher lay his Bible down.

My man got sick---could hardly talk,
Feet ain't sore, but he could hardly walk.
Refrain:
Too much of that stuff.
I guess your right brother. (2x)
Cause that stuff I got will make a preacher lay his Bible down.
Now I don't see no water, ain't no water around,
Don't see no fire, but I'm burning down.
Brother, you need that stuff.
Mama, let me have it. (2x)
When can I get it?
And when I get that stuff, make you knock your mama down.

Kansas City Kitty
Vo. 1508

Continued.....

If symbolic representations give a false or misleading impression of what life is likely to be, then symbols cannot prepare one for life. When middle class blacks accepted the idealistic white concept of love, they depicted romance in their songs as a kind of magic. By nineteen-fifty this value language was completely absorbed in popular black music. Group vocals emphasized lyricism and delicacy of sentiment, rather than the traditional blues attitudes which stressed change in human relations. That is, the blues people realized they could not keep the same loved one all the time. Ecstatic love and passion were but fleeting moments in an extended romance between two people. Note, for example, the immature language and thought expressed in the following song.

"It's Love-It's Love"

What else can I say? It's love, It's love.
When I feel this way, it's love, it's love.
When I hold you near, it's love I'm thinking of Ohhh, darling.

When I hold you tight, it's love, it's love.
When we kiss goodnight, it's love, it's love.
Sharing your romance, I'm giving love a chance.

Oh, you're such a doll, you're so sweet.
You really knock me off my feet.
Yes, you send me flying through the clouds above.
Now I know, I know that this is love.

Darling, can't you see? It's love, it's love.
Youre the one for me, it's love, it's love.
Now I know that I'm the one you're thinking of.
The Champions-Chart 611

The dramatis personae created here experiences physical contact in the embrace and kiss. He rationalizes that this feeling must be love because it sends him "through the clouds above." He attempts to convince his girl they are in love by mesmorizing her with the repetitive phrase---it's love, it's love. Then, in conclusion, he convinces himself of his own delusion by claiming that she is thinking of him only! Pete Grendysa, a knowledgable group collector, claims this type of material is typical of rhythm and blues group recordings of the fifties.

Thoroughly entrenched in Puritan ideals of love, many black group artists did not associate with the native humor and satire found in their oral tradition. The lowlife commentary described in blues was not respectable. Thus, the instrumental sound of dance hall boogie piano was arbitarily associated with this so-called unhealthy element, even through the traditional, eight-to-the-bar, had no vocal accompaniment! As Dr. Alain Locke pointed out, the blues was"...more a safety valve of ribald laughter, than a neurotic stimulant and breaker of Puritan inhibitions."[4] Or as blues scholar Rudi Blesh asserted, "The refer-

Continued.....

ence to sex in many good blues is of an unselfconsicious naturalness---------- tempered by native Negro humour."[5] And even when commentary on extramarital sex relationships, was bawdy its language, was frank and realistic. "How many whites," asked Milton Mezzrow, "would ever think of making sex as downright simple and hygienic as getting your ashbin cleaned out?"[6] On the whole, group vocals seem to exemplify Wendell Johnson's IFD Disease---the semantic disorder of idealization. The language in these songs makes impossible and ideal demands upon life which leads to frustration. When ideal demands are met, or do not correspond to one conception of love, demoralization may result.

Continued.....

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Nevertheless, the easy attitude of expression toward sex can still be found in popular blues song. With a humorous comparsion, Clarence Carter adds a realistic warning and future advice to all lovers in the following song.

Making Love

I'd just like to take a little of your time here to talk about two words that folks always like to use. They always talk about making love. Yeah, making love. But have you ever set down to think about everything that's got life in it, likes to make love? Did you know that? Wild horses like to make love. Cows like to make love. And mosquitoes like to make love. And human beings like to make love. But now, it's one thing about them horses, and cows, and mosquitoes and things. When they get ready to make love---I don't care where dey at---dey make love right der. Don't make no difference where dey at.

But now, we human beings, we just a little different from that. We like to get ourselves about fifty cents worth of gas. And we like to travel way down a country road somewhere. Oooh! And we like to make love in a car, children. Ha, Ha.

Oh, but maybe one of the sad things about making love is that folks like to slip around. Oh you know, I know some men that got some good women. Women that'll stay at home all the long week, and don't worry about goin' nowhere. While the man just run around with every Mary Jane and Sue he can find---off somewhere making love. But children, men aren't the only ones that like to slip around. Why, women like to slip around too! What I tell ya, it makes no difference whether if you came from the city. And it don't matter if you came from the country. And some of you out there under the sound of my voice may have come from the suburbs.

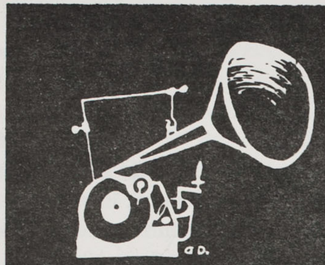
But I'd suggest to you one of the best places I know that you can go to make love. And that place is at the dark end of the street. A square we always meet. I mean in the show where we don't belong. Living in darkness, oh Lord, behind our own. One day they gonna find us. Oooh, they gonna catch us somewhere! Don't let them find us! Oooh! I know they gonna find us one day. It may not be long. It may be soon!

Clarence Carter
Atlantic 2605

Footnotes:

1. Opinion expressed by Big Bill Broonzy to Leonard Feather, The Book of Jass (New York, 1965), p. 52
2. John Dollard, Caste and Class in a Southern Town (New York, 1957) ,p. 257.
3. S.I. Hayakawa, "Popular Songs Vs. The Facts of Life," ECT (St. Louis, Missouri, 1954), p. 83-95
4. Dr. Alain Locke, The Negro and His Music (Washington, D.C.,1936), p.88.
5. Rudi Blesh, Shining Trumpets (New York, 1949), p.112-113.
6. Milton Mezzrow, and Bernard Wolfe, Really the Blues (New York, 1957), p.45-46.

We would like to thank, at this time, Pete Grendysa for the transcript of "It's Love, It's Love."



records noted

The records in this issue were reviewed by Darryl Stolper, Gary Von Tersch, Cary Baker, and Richard Hite. Record companies are invited to submit their products to this magazine for review.

ALBUMS
RISKY BLUES (Various Artists) KING KS 1133
HARD LUCK BLUES (Roy Brown) KING KS 1130

Two invaluable albums that were an inspired move on someone's part.RISKY is an excellent collection of some of the classic double-entendre R&B items ever recorded--ranging from Bull Moose Jackson's classic 'Big Ten Inch Record' and Robert Henry's "Something's Gone Wrong With My Lovin' Machine" to the Swallows doing 'It Ain't The Meat' and Wynonie Harris' evocative 'Keep On Churnin'. The selections are pretty evenly divided between groups/blues & jump artists. The only really common tunes included are The Dominoes' 'Sixty Minute Man',and the Midnighters','Annie Had A Baby', but they fit in well,and you'll have a gas listening to the other twelve. Other artists include The Checkers, Lucky Millender,Jesse Powell & Fluffy Hunter, Eddie 'Lockjaw' Davis and Thodd Rhodes. If you thought Buddy Knox's "Party Doll" was pretty far out in the fifties, give a listen to this disc and hear what else was going on down over at the black stations.

The Roy Brown disc is also a stone winner--from 'Hard Luck Blues' & 'Don't Love Nobody' to 'Trouble At Midnight' and 'Wrong Woman Blues' this blues shouter from New Orleans extraordinaire compells and undividingly rewards your attention. This album, coupled with Roy's recent fine Mercury 45 (LOVE FOR SALE/IT'S MY FAULT DARLING-Mercury 73166 and his enclusion in the recent Epic Johnny Otis Live At Monterey two record set, I hope will get his career in full swing again. With the recent selling of James Brown to Polydor I've heard rumors that King is folding up, so hurry and get these two fine records before it's too late. GVT

JEWELS (Various Artists) SSS INTERNATIONAL SSS-24

Sandwiched between the junk and the common oldies cuts ("Crimson & Clover","Whole Lotta Shakin' Going On,"'Raunchy", and "Blue Suede Shoes") are some marvelous tunes- "Soul Shake" by Peggy Scott (a vivid performer in person) & Jo Jo Benson, the Ad Libs doing "The Boy From New York City," "Leader Of The Pack" by the Shangrilas & the Three Degrees working out on "Maybe" make this album worthy if you can get it cheap enough. GVT

WE CAME TO PLAY (The Persuasions) CAPITOL ST-791

26 Would you believe that this album by this superb acapella group is even better than their first (for straight records) or, well anyway,just as good. Highlight cuts for my rejuvenated ears include "Chain Gang","The Sun","Gypsy Woman",and "Let It Be" but everything impresses. As Little Richard says up top, "You should never try to put a tuxedo on funky blues"--there aren't even any cuff-links in sight here, as the Persuasions, like re-disocvered old time blues singers, totally mesmerically display their mastery of that old acapella-based "group" sound at it's finest. Forget the Zircons, get ahold of the Persuasions and keep your fingers crossed for their success.GVT

record REVIEWS

continued.....

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EARLY RECORDINGS VOLUME TWO (Lightenin' Hopkins) ARHOOLIE 2010

What is left to say about the music of Mr. Hopkins. This disc is packed (16 cuts) with yet more of Hopkins' work for Bill Quinn of GOLD STAR circa the late forties. From the opening "Short Haired Woman" to the final "All I Got Is Gone", the sound is classic Texas blues.....for esoterica lovers: Lightenin plays organ on one cut, and two cuts feature Frankie Lee Simms on guitar as well. The usual comprehensive and well thought out liner notes by Chris Strachwitz are included.GVT

BOTTLENECK BLUES (Graham Hine) BLUE GOOSE 2002
LOW AND LONESOME (Bill Williams)BLUE GOOSE 2004

Two more releases from Nick Perls' partner label to Yazoo that brought us a fine Larry Johnson lp already. Graham Hine is white,21 years old,English and plays a superb bottleneck guitar that takes off from Robert Johnson into a sphere that is Hines' alone,plus he writes his own tunes and possesses an adequate voice. He currently fronts an R&B English group called Brett Marvin & The Thunderbolts and, on the basis of this album, should get more and more well known.

Bill Williams, on the other hand, is black and 73 years old, though you'd never guess his age by listening to his music. He resides in Greenup,Kentucky and in his youth worked in the Bristol,Tennessee area as Blind Blakes second guitarist, but gave up performing in person many years ago for a railroad job. What makes this LP worthwhile excessively is Williams' versatility--his versions of "Up A Lazy River" and "Frankie and Johnny" contrast effectively with out and out blues items on the order of "Too Tight" and "Low and Lonesome." You know, I really don't think that you can go wrong buying a BLUE GOOSE disc. I read somewhere that they have upcoming discs from the likes of Roger Hubbard and Sam Chatmon in the works as well.GVT

LET'S GO GET STONED (Lowell Fulsom) KENT 558

Lowell is probably one of the most underated guitarists around, and he really has to be seen in person, without a band, to be appreciated, but this LP does a pretty fair job of showing off his skills. Produced by the very capable Mike Akapoff (now with SPECIALTY RECORDS), this LP has only two weak sides, the title track, and Funky Broadway. Otherwise, it is a worthwhile album. Certainally better than his recent wah wah pedal with Jewel. DS

MESSAGE TO THE YOUNG (Howlin' Wolf) CHESS 5002

Well, Wolf's message is the likes of 'grow your hair if you want' and 'dress like you want'. An insult in all respects. The first thing on this album that I noted was the obvious untogetherness and lack of orginazation of the band. The second is that all tunes are written by Sonny Thompson, and Wolf sings them half heartedly. An error on Chess' part. Fortunately, this album will be killed by a new Wolf release. LONDON SESSION, supposedly a great session. This album included the semi-successful 'I Smell A Rat' single. Notes extrordinaire by Pete Welding make me wonder if he heard the LP before he wrote. This album is less exciting that Wolf's reluctant CADET/CONCEPT LP, a real failure on the part of a label known for great blues releases.CB

R and B magazine

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